DANCING STAR

PROPERTY OF THE
LIBRARY OF THE
NOV 21 1933
6403
UNIVERSITY OF NORTH CAROLINA

DID YOU KNOW THIS ABOUT DANCING?
Oddities from the dance world

ON WITH THE DANCE

STRAW HAT DANCE COMPANY
San Francisco's unique dance group

First choice of leading ballerinas...
best choice for students, too
Selva Balanced-Design
every step of the way!

SELVA
CROWN BALLET
Soft, supple. Balanced-Design embraces the foot.

SELVA
PRINCESS TOE
Specially balanced with scientifically constructed arch.

SELVA
STUDENT TYETTE
Balanced-Design specially constructed to fit all growing feet.

For recital and rehearsal, too, look better, feel better, dance better in Selva Balanced-Design shoes.

What's most important at recital time? Perfection of poise, sureness of balance, precision of performance, of course! That's why leading ballerinas and teachers alike recommend Selva Balanced-Design dance shoes. For sure-footed grace and that extra measure of quality, order Selva Balanced-Design shoes today!

Marina Svetlova
Internationally famous
premiere danseuse

The dancing cat is
Jete, Selva's famed
Sealpoint Siamese

Put your best foot forward in Selva dance footwear

Send for free illustrated brochure

SELVA • 1607 BROADWAY, NEW YORK 19, N. Y.

Selva
BALANCED-DESIGN
DANCE SHOES

a
BINDER
for
DANCING STAR *Magazine*
Makes An Excellent Gift for
any occasion.
$3.00 — Holds 12 Copies

INDEX OF Advertisers

ADVERTISER PAGE NO.

ASSOCIATIONS, DANCE TEACHERS'

ASSOCIATIONS, DANCE TEACHERS'
Dance Masters of California.....20-24
Chicago National Association of Dance Masters.....29

BOOKS
Ballet Book Shop.....24

FOOTWEAR
Capezio.....29
Selva.....(inside front cover)

INDEX OF DANCE SCHOOLS.....31

MISCELLANEOUS
Binders for Dancing Star magazines.....(Outside back cover).....
Castanet playing by mail.....7
Yearly Indexes for Dancing Star.....24

RECORDINGS, DANCE
Dance Records, Inc.....21
Russell Records.....15
Selva-Ringle.....13

ROUTINES BY MAIL
Charley Baker.....27
Billy Truehart.....21
Elsa Greenwood.....24
Eva Varady.....15
Roye Dodge.....7

SCHOOLS, DANCE
Byrnes & Swanson.....24
Jack Stanly.....22
Red Shoes Dance Academy.....16

SUPPLY HOUSES, THEATRICAL
A & L Theatrical Fabric & Shoe Co...15
Art Teen Sports Wear Co.....19
Lew Serbin Dance Art Co.....16
Loshin's.....27

SUBSCRIPTIONS
Ballet Today.....31
Dancing Star.....31

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

Dancing Star

[A NATIONAL PUBLICATION]

JANUARY 1954 ★ FIFTEEN CENTS
★ VOLUME 4 ★ NUMBER ONE ★

DANCE, ANYONE?
Barbara Henson.....4

ON WITH THE DANCE
Peggy Munoz.....8

BROADWAY DANCE BEAT
David Raher.....12

DID YOU KNOW THIS ABOUT DANCING
Mollie S. Patton.....14

LONDON FOOTNOTES
Peter Craig-Raymond.....18

ACROBATIC DRAWINGS
Max Parker.....19

DANCE LINES
Gordon Keith.....20

NEWS BRIEFS.....21

TEACHERS' and STUDENTS' SECTION.....23

DANCE TEACHERS' ASSOCIATIONS.24

STUDIO EVENTS.....25

DIARY of a CAREER GIRL
Peachie Kane (Part 18).....28

ACROBATICS & TUMBLING
James A. Rozanas (Part 9).....30

THE COVER

Karla Olsen, Richard Ford and Dulcy Stovner in 'Turning Point', a sketch by Elizabeth Berryhill on the conflict between Modern dance and Ballet in the original dance revue, 'Dance, Anyone?'
-Photo by Barry Evans

Editor . . . . . GORDON KEITH
Associate Editor . . . BARBARA HENSON
Feature Editor . . . . . DAVID STORM
London Editor . . PETER CRAIG-RAYMOND
Advertising Manager . . . . . S. J. PAUL

The **DANCING STAR** is published monthly by the **DANSTAR PRESS** at 376 Almaden Ave., San Jose 10, California. Copyright 1954 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the publishers. Single copy 25 cents. Yearly subscription $2.50 (12 issues). Two years $4.00 (24 issues). Add 50c a year for Canada. 75c a year elsewhere.

"DANCE, ANYONE?"

Originality, faith, hard work, and sacrifice have played an equal part in the birth and growth of San Francisco's 'Straw Hat Theatre, Inc. 'DANCE, ANYONE?', the organization's latest brainchild, has, at this writing, been setting a precedent for future dance companies. ...For a behind-the-scenes glimpse of this refreshingly different dance troupe, read the following article.....

The producers of San Francisco's Straw Hat Theatre, Inc., one of California's most original theatrical enterprises, have come up with a delightfully different dance revue entitled *'Dance, Anyone?'* Originally set for a two-week run at the Marines' Memorial Theatre in San Francisco, the time has been extended to run through November.

Elizabeth Berryhill, founder and president of Straw Hat Theatre, Inc., now in its 7th year, is responsible for a great part of the wit and satire incorporated in the show's sketches as well as for a number of the lyrics and narrative material used by Louis Bennett, the man in the box seat who comments so intimately to the audience at the conclusion of each scene.

Jeannde Taylor Herst, for the past three years director of dance for the organization, is largely responsible for the sheer originality of the present dance numbers. Her selection of the 12 performers (6 women and 6 men) came only after many arduous hours of auditions involving several hundred auditioners. Out of the 12 selected, 2 were primarily dancers, 1 an actor, while the balance were fundamentally dancers, having been trained in varying degrees in Modern, Ballet, Musical Comedy, and/or Tap.

With the exception of one number, four months of diligent workouts and rehearsals went into the making of *'Dance, Anyone?'*, *'Praire Fire'*, a 14 minute satirical ballet described as *'essence de Western'*, which depicts through dance, the antics of a typical Western movie, is the one exception. To polish this miniature masterpiece, one year was required.

Through her past work with actors (she staged the musical numbers for the previous six Straw Hat units) which were basically dramatic productions) Miss Herst came to appreciate the proximity between actor and dancer. It is her belief that as an actor grows in bodily grace through the study of dancing, likewise a dancer grows in his ability to portray character and illuminate his ideas through the study of acting.

It is because of these beliefs that Miss Herst decided that a dance production embodying such ideas and ideals would certainly appeal to

the theatre-going public--as well as afford an opportunity to youthful dancers to work productively together through the medium of dance, by combining the technique of the dance with that of acting.

Of the 19 songs, sketches and dances that go to make up *'Dance, Anyone?'* a half dozen seem to stand out above the rest. Close to the top of the list is *'Search'* a satire on modern dance, subtitled: (A Simple Interpretation of the Life Process). This little epic of modern buffoonery tickled this writer's funny bone to an hilarious degree...and judging from the wave of laughter that swept over the audience on the performance caught, the feeling was mutual.

Dulcy Stovner, one of the 'searchers' is a comedienne who certainbears watching, for it's my personal opinion that this little lady, provided she continues to expand her talents, can't help but land at least somewhere near the top....

In close pursuit are: *Saturaay Matinee, After Many A Ballet, Dies The Swan, Turning Point, Prairie Fire, Sense Of Humor and Shave Mister?*

On the critical side, Richard Ford, who performs excellently throughout the balance of the show, seems to be uncomfortably miscast in the first number, *'Opening Wedge'*. It isn't until he makes his second ap-

(Left to right) Leroy Farmer, Carol Warner, Karleta Phillips, Lee Stewart, George Marchi, and Richard Ford, in 'PRAIRIE FIRE', closing number of the first act of DANCE, ANYONE?. -Photo by Barry Evans

pearance in *'Capriccio Creole'* that his true qualities as a dancer and performer begin to emerge.

Perhaps the revue's weakest link lies in the second act opener, *'Compulsion'*. The scene revolves around a girl (Beverly Page) who wants to dance, and a boy (Ron Poindexter) who, for the moment would rather not. The weakness in this number appears to be due to the inadequate patter of the sketch. It would seem that by substituting pantomime for verbiage, this sketch would be greatly improved.

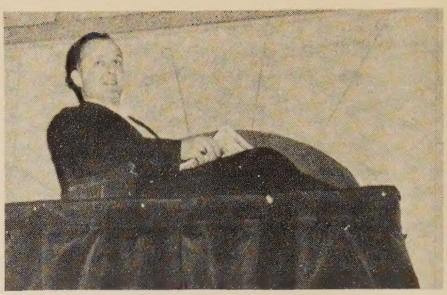
'Dance, Anyone?' is composed almost entirely of Northern California talent. SETS are by 22 year-old, Tom Roberts, who received his B.A. and M.A. degree in Arts from the University of California; COSTUMES are by Lola Taylor, former dancer with the Pavley-Oukrainsky Ballet Company; DRAMATIC DIRECTION is by John Heatherton, an actor who has played in more than 50 plays, including the Maurice Evans' productions of Hamlet and MacBeth; MUSICAL DIRECTION is by Robert Parr, graduate of the University of Oklahoma in music. Although his main interest is in composition, he is an excellent clarinetist and plays first clarinet with the Little Symphony of San Francisco. MUSICAL ACCOMPANIMENT is by pianists, Roslyn Frantz, John Price and Robert Wade.

As a whole, *'Dance, Anyone?'* merits the all-out support of agents, publicists, and theatre-goers alike. ....for where, in this era of canned entertainment, can one hope to find inspiration and talents for a truly living, breathing theatre--if not in such uninhibited organizations as the *Straw Hat Theatre, Inc.?*

-by Barbara Henson

A candid preview of members of 'Dance, Anyone?'. (Left to right) 1st row, Tom Roberts, Barbara Ebner, Bill Cunningham. 2nd row, Carol Warner, Leroy Farmer, Karla Olsen, Ron Poindexter, Dulcy Stovner, George Marchi, Beverly Page. 3rd row, Richard Ford, Karleta Phillips and Lee Stewart.

-Photo by Barry Evans



Upper: The man in the box, Louis Bennett whose between-scene comments keep the audience chuckling. Lower: A bit of backstage realism in the form of last minute ironing by (Producer) Elizabeth Berryhill with (Dance Director) Jeannde Taylor Herst looking on. -A Dancing Star Candid Photo-

EARN TO PLAY CASTANETS
At Home
A New and Authentic HOME STUDY COURSE has been prepared by
NICHOLAS TSOUKALAS
$3.00 POSTPAID NO C.O.D.
728 LAWRENCE AVE. • DETROIT 2, MICH.

Roye Dodge
School of Dance, Inc.
TAP • BALLET • ACROBATIC
Creators of American Jazz
WRITE FOR BROCHURE ON MAIL ORDER ROUTINES
123 W. 49th ST., NEW YORK 19, N.Y.

RE'S A TIP!

For over (3) years the pub-ers of the DANCING STAR have held price at 15 cents ($1.50 yearly). . . th postage, printing paper et al climbing adily in price, it is now necessary to in-ease the rate . . . Why not SUBSCRIBE or NEW your subscription before the rate rease goes into effect . . . (See inside ck cover for a subscription blank.)

A Suggestion

If you haven't advertised in the DANCING STAR — you're missing a GOOD THING. Why not try a 3-time ad? Reasonable rates.

PPER LEFT. After each perform-e of 'Dance, Anyone?' the audience invited on-stage for coffee and a t with members of the cast.
PPER RIGHT. Making up before performance. (Left to right) George chi, Leroy Farmer and Bill Cun-gham.
WER. (Left to right) Karleta Phill-, Karla Olsen, Carol Warner and cy Stovner in a satiric version of 'Pas de Quatre' from 'Swan Lake' Dance, Anyone?'.
oto credits: Upper left and right, ncing Star Candid Photos. Lower, arry Evans Photo.

256523

on with the dance

The startling career of Mexican-born José Limón

Peggy Muñoz

On a raw winter evening in 1928, a young Mexican-born painter left his Greenwich Village apartment and headed for the uptown bus. He was only twenty years old, but he felt that his life was over.

At first his residence in New York among other young and hopeful artists, all of whom considered themselves undiscovered geniuses, had inspired him. But gradually he began to sense that none of them were saying or doing anything original. At that time, the French school of painting was on everyone's lips and guided the strokes of all brushes. His friends were painting like Matisse, Picasso, or Braque. When he became aware of El Greco, he found himself imitating the great Spanish master, much as he resisted it. This led to depression and disillusionment.

Then that memorable night he attended a program of modern dance. Sitting high in the gallery, tense with excitement as he watched the performance of Harald Kreutzberg and Yvonne Georgi, he realized that this was what he wanted to do.

The jaded young man was José Limón, now hailed by critics as "the first male dancer of our era" and one of the foremost choreographers in the modern dance idiom.

Limón was born in Culiacán, in the state of Sinaloa, on January 12, 1908. His father was a musician who played the clarinet and cello, directed the town band, and was official head of the state Academy of Music. "During

my early childhood," Jose recalls, "I lived a fascinating life between the musical atmosphere of my surroundings and the aristocratic setting of my grandmother's house. Her name was Flavia Arana de Traslavina, and I remember her as always dressed in black and taking me for wonderful rides almost every day in her carriage."

Long afternoons were also spent "hanging around the stables" with neighbor children of German parentage. Their father was the blacksmith who shoed Grandmother Arana's horses. "My own ancestry," added Mr. Limón, "is a mixture of French, Spanish, and Mexican Indian. Strangely enough, I was the only one of nine brothers and sisters to inherit certain obviously Indian facial characteristics. They called me the '*Indio Maya.*' "

The tranquillity of José's childhood was shattered in 1914 by the Revolution, when the forces out to avenge Madero launched their attacks in northern Mexico. The Limón house lay directly in the line of fire between revolutionists and federalists. "The fighting began at seven in the morning while we were at breakfast," he recalls. "Bullets whined through the window, and my father made us all crouch down on the floor under heavy quilts and mattresses. One of my uncles was shot in the forehead when he stood up to watch the show, which took on the proportions of a full-sized war, with machine guns and heavy artillery.

Dancer and choreographer José Limón appears here with Letitia Ide in piece set to the music of a concerto grosso by Vivaldi

"For three days and nights we lived in the cellar, eating only crackers, chipped beef, and water. My mother was in a raging fever, having recently given birth to another child, and those of us who huddled beside her in mortal fear never looked upon life with quite the same eyes afterward.

"When we finally emerged from our damp refuge, we found that our children's world had entirely changed. The once green grass was littered with grotesque human corpses, empty cartridges, and the massive bodies of dead horses. The town was a smoking ruin. But we soon found new pleasures, as children will, in making a sport of war, and, gathering up the used cartridge cases, we played at being soldiers."

In the uneasy days that followed the Limón family moved desperately from one place to another. José's father was directing bands for Generals Obregón and Calles, and the federalists were after him. At last he was forced to go into exile, and found refuge in Tucson, Arizona, where he was given the post of director of the Academy of Music.

The children were sent to a convent school to learn English, a language that José found extraordinarily difficult. His first day in class he was asked to read aloud. He recited phonetically, to the hilarity of his classmates, and in a rage vowed to learn English better than anyone else. He did—better than most, at least.

José's artistic ability began to show up at an early age: "My teachers discovered I could draw, and I was soon called upon to do all the decorations for school occasions. I made up my mind then to be a second Michelangelo." Later he attended the University of California at Los Angeles, but rebelled at the idea of being indoctrinated with a lot of mathematics, economics, physics, and similar pragmatic sciences, when all he wanted at that point was art. At the end of his freshman year he escaped to New York City, and has been a contented New Yorker ever since.

His first home there was a cold-water flat. He earned a living as a truck driver and as a model for other painters, studying art on the side and spending every free moment at the galleries.

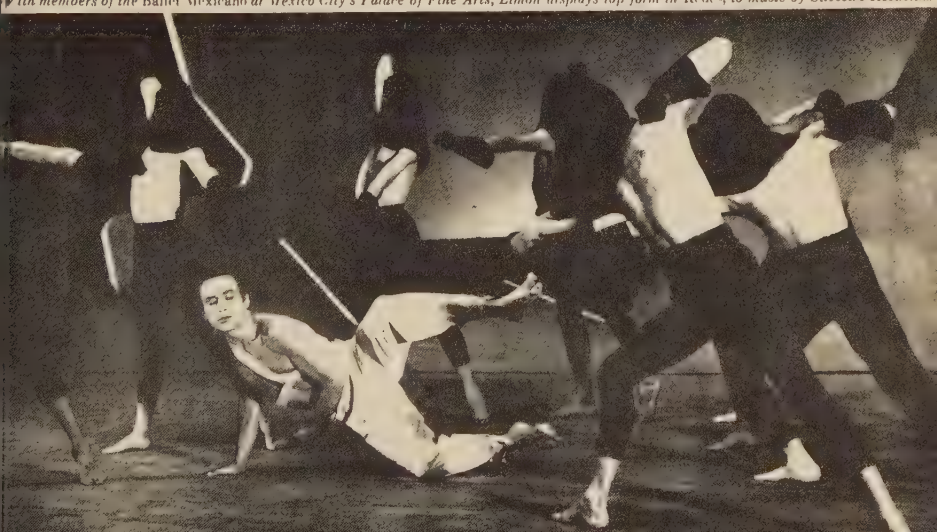
"After seeing Kreutzberg and Georgi, I enrolled as a student of the dance in the Humphrey-Weidman School. Doris Humphrey tried several times to tell me I was too old and stiff, and completely without physical coordination; but this only made me work harder than anyone else. I arrived at the studio in the mornings before it

was open and left after it was closed." After two years José was invited to join the Humphrey-Weidman Company, and he soon advanced to important solo roles.

The decade of the seething thirties was one of bold experiments. Literature, painting, and music were all discovering a new idiom with which to describe the U.S. scene. The dance also shared in this artistic upheaval. According to Limón, "the vigor, drive, and dynamism of this country could not be pictured in terms of the traditional European dance, derived from the court spectacles of another age and another continent, suitable only for fantasies about princes, sorcerers, and damsels in distress. Instead, it was necessary to create a new language, raw, crude, and vigorous. Isadora Duncan had begun the revolution in dance as far back as the end of the nineteenth century, when the classical ballet had sunk to such depths of artistic degeneration that it was referred to as 'tripping the light fantastic.' Duncan asserted that the dance should express ennobling tragedies, and that its creators must return for inspiration to the Greek festivals of Dionysus, in which the great events of an entire nation were given valid expression through the dance medium. Above all, she scorned the stilted gestures of the ballet, and brought a new era into being with her heretical belief that the 'human body must move naturally.' My own teachers, Humphrey and Weidman, were indefatigable experimenters along these same lines, tremendously creative people, and constantly exploring new possibilities in the realm of movement. I learned all I know from them." (To be concluded next month.)

(Reprinted from AMERICAS, monthly magazine published by the Pan American Union in English, Spanish and Portuguese.)

With members of the Ballet Mexicano *at Mexico City's Palace of Fine Arts, Limón displays top form in* Redes, *to music by Silvestre Revueltas*



Broadway Dance Beat

David Raher

The Hungarian dancers (escapees from the Russian Ballet), **Nora Kovacs** and **Istvan Rabovsky** receiving a rousing welcome from spectators attending the Toast of the Town TV show on Nov. 21st.

Even poor televising and distorted tempi of the pas de deux from **Don Quixote** (Minkus), which the couple danced, did not prevent their brilliant techniques from coming across . . .

The opening of the **Dance Associates** at the Amato Opera Theatre on Nov. 23rd, produced some interesting results. **Linda Margolies** (ex-Graham dancer) repeated her **Reap the Whirlwind**, a thin tale of witchcraft. However, her performance in the central role reaffirms an earlier observation made about this young artist; she has one of the most evocative bodies seen on a dancer hereabouts. She has the stuff of a great performer.

The dead - pan pantomime of **James Waring** provided some moments of honest-to-goodness fun in that choreographer's **Burlesca,** a vaudeville to music of Claude Debussey; the costumes by Anton James were amusing.

Beauteous **Ruth Sobotka** of the New York City Ballet (she looks like Luise Rainer) lent both her talents as dancer and designer to (the work of English choreographer **David Vauhgan**) Carillon, a suite of French dances (c. 1550) to music of Poulenc.

The performance was also notable for the appearance of **Louis Johnson,** young Negro dancer from the School of American Ballet, who displayed a remarkably attractive ballon. Mr. Johnson, I understand, is a protege of choreographer Jermone Robbins, who created a role for the dancer in his ballet **Ballade** . . .

Ballerina **Alexandra Danilova,** looking youthful and lovely in a colored chiffon tunic, reminisced with critic **Walter Terry** recently at the YWHA's Dance Laboratory Series. In an accent thick as cheese cake, the ballerina recounted the following tale: "Some peoples tell to me that I have not strong technique, that I cannot do thirty-two fouettes! But my answer is always, 'What you will have, **quantity** or **quality?**' "

Peter Larkin who did the brilliant sets for the new hit play Teahouse in an August Moon, is also the designer of Valerie Bettis' ballet for the Slavenska-Franklin company, **A Streetcar Named Desire** . . .

Lidija Franklin, featured dancer in the Agnes de Mille Dance theatre, is probably the only one in the company whose contract stipulates **leaves of absence** upon request.

In town recently on a five day pass, Miss Franklin reported the company doing extremely well. Choreographer **Anna Sokolow's Short Lecture and Demonstration on the Evolution of Ragtime** (the only non-de Mille work in the repertoire) is the funniest and most popular ballet. **James Mitchell** scores in it as a hilariously dead - pan comedian, **a la Buster Keaton.**

The best serious work, according to out-of-town critics, quotes Miss Franklin, is the **Cherry Tree,** the work based on a Kentucky ballad about Jesus, Joseph and Mary. Audiences,

particularly in the South, have complained about it being sacreligious.

In Kansas, Missouri, the Trumans showed up at a performance and ventured backstage to express their appreciation. Taking the hand of company pianist **Arthur Kleiner** (on leave from the Museum of Modern Art in New York City) Mr. Truman expressed the following sentiment: "I wish I could play the piano as well as you do!" Mr. Kleiner had just finished playing the piano solo for **Anna Sokolow's** ballet about **Ragtime . . .**

If neither of the two new works premiered by the Slavenska-Franklin ballet at the Brooklyn Academy of Music, in the latter part of November, were eye-opening hits, they at least emphasized the large potential of the talent within its ranks. **Boris Runanin** as comedian and **Irene Minor's** delightful freshness, were gratifyingly evident in the former's **I Laughed at Spring.** In strictly classical pas, **Janet Miller's** precision, technical strength and lovely lines were pleasant to watch . . .

Anthony Tudor, visiting ailing mother in London, will return around the first of the new year. **Margaret Kraske,** former teacher of **Margot Fonteyn,** in charge of the Met Opera Ballet School in his absence . . . **Florence Rogge,** recently retired dance director of the Radio City Music Hall, need not worry about having time on her hands. She'll be too busy looking after her three homes on Long Island, in New Jersey and Florida, it is rumored . . . NYC ballerina **Pat Wilde** confirms the wild acclaim accorded that company in Italy and Germany. "The Italians didn't want us to go and made us promise to return very soon," related the dancer. One gallant Italian sent her a box of roses with a demitasse set enclosed, the identical set she had admired in a shop window the previous day . . . **Vera Nemtchinova,** brilliant ballerina of the Diaghilev era and now teaching at Ballet Arts here, is sporting a new figure. She was on hand to welcome Gallic ballerina **Renee Jeanmaire** who is here to begin rehearsals of **The Girl in Pink Tights . . .** Male dancers in this city were not particularly jovial at the news that de Mille will only use four men for "Pink Tights". The paucity of new musicals this fall makes the fact harder to swallow . . .

Edward Caton, one of the few teachers in town who gives a staggering virtuoso class. Even the superb **Lupe Serrano** (new soloist from Mexico recently hired for Ballet Theatre) had difficulty keeping up with him . . . Have you heard about the young man who rises at 4 a.m. every morning to deliver newspapers so that he can pay for his ballet lessons?

(page 17)

OUR THANKS TO YOU
For Helping Us Add
Four New 1954 Babies to Our Family!

No. 54-19 "I'M A FLIRT" (Junior Miss Can-Can)
No. 54-18 "LITTLE MISS BALLET" (Exquisite ballet story)
No. 54-20 "TWO LITTLE BLUE LITTLE BALLET SLIPPERS" (Ballet — you'll love it!)
No. 54-21 "DANCE THE WALTZ OF YESTERDAY" (Ballroom - Ensemble)

Selva-Ringle Co. — 1607 Broadway — New York City, 19, N. Y.

DID YOU KNOW THIS— ABOUT DANCING?

BALLET dancers are more vain about their feet than any other part of their anatomy. One ballerina, for instance, soaks her feet once a week in lukewarm milk, while others use a hot solution of Epsom salts every day.

Incidentally, the father of the French ballet, Sebastian Spinola, who lived in the 16th Century, had both legs amputated at the knees when he was eleven years old. But even this great handicap did not prevent him from becoming one of the most famous dancing instructors in history.

Until the 18th Century, too, ballet dancers wore long hoop skirts. Then one French costumier invented tights, but they were considered scandalous, until the Pope sanctioned their use, provided they were blue and not "a dangerous flesh colour!"

Betty Grable and Ann Miller perform the most eccentric dances on the screen, but when they go night-clubbing they are the most conservative dancers on the floor.

Believe it or not, Irene Castle's "Castle bob" almost ruined an entire industry. Because her long hair interfered with her dancing, she bobbed it and launched a fad that all but put hair-net manufacturers out of business.

A law passed by the State of Louisiana, U.S.A., requires all teachers to learn to dance as part of their teacher's course, while in Montana, the law requires that a fan dancer in a spot where liquor is sold must wear a costume weighing 3 pounds 2 ounces.

Etiquette played an important part in the ballroom half a century ago. One book on the subject says among many other things—"No lady should accept an invitation to dance from a gentleman to whom she has not been introduced. In case any gentleman should commit the error of so inviting her, she should excuse herself on the plea of a previous engagement, or of fatigue, as to dance would imply that she did not attach due importance to the ceremony of introduction."

The home of the barn-dance is thought to be America. It seems in bygone days a farmer who wanted to build a barn invited his friends and neighbours to what was called a "working." After the barn had been completed, the farmer gave a dance, providing refreshments. The same custom still prevails in rural parts of Ireland, and among certain native tribes in South Africa.

You can spot a jealous male by his dancing technique. If his posture is crouching, and he cups his hand tightly on his partner's back, then he is undoubtedly possessive. On the other hand, if a girl tries to lead you round the floor and make you dance the way she wants, then you'd better watch out, for she will be inclined to be an aggressive type of young woman who will still want to do the "leading" when the matrimonial knot is tied!

The dance hall has seen many queer accidents, and one of the queerest recently occurred in America. One young man was spinning in a jitterbug, and reached for his partner's hand. But it

wasn't there, and he plunged through the second-storey window of the dancehall, escaping without injury !

Most professional ballroom exhibition dancers wear "non-skids" on their dancing shoes so as to keep their balance on waxed floors.

Many are the records that have been created in dancing, but top of the list is an Italian. Not so very long ago he danced for 1,036 hours, to become the world's marathon dance champion. The previous record was 724 hours. He had a succession of partners, and took a brief rest every hour.

It is also on record that one man danced his way from London to Norwich. He was attended by a labourer, a servant and an overseer. He would waltz from one village to another, and then do another dance from that village to the next and so on. But that was in the good old days when folk thought nothing of "dancing the whole night through," and dances which ended at midnight were known as "cinderellas."

MOLLIE S. PATTON.

Reprinted from DANCELAND, London, England

CORRECTION Re: Cecchetti affiliation item which appeared in Oct. Dancing Star.

Although an affiliation has been seriously considered between the Cecchetti Council of America and the Imperial Society of Teachers of Dancing, one has not been completed.

DANCE ROUTINES
By Mail — Clear Descriptions
1. TESTED TO INSURE SUCCESS
2. GRADED FOR ALL AGES
All Types of Dance — Send for List
EVA VARADY
CARNEGIE HALL, NEW YORK 19, N. Y.

World's Largest Selection of
Specialized Dance Records
For Dance Teachers and Students' Home Practice
SEND FOR THE NEW 1954 CATALOG
Records • Routines • Sheet Music
RUSSELL *RECORDS*
Box 328 Ventura, California

Has YOUR organization advertised in the DANCING STAR? To reach a select clientele of dancers, teachers, professionals, students and their parents, try a 3-time ad in the DANCING STAR Magazine, now in its 4th year of publication.
Subscribers in all 48 states as well as in Canada and foreign countries.
Send for rate card on your letterhead.
DANCING STAR
376 Almaden Avenue — San Jose 10, Calif.

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

Leading Theatrical Merchandise

Quality Theatrical Supplies at popular prices — Costume Fabrics * Dance Footwear * Majorette Boots * Knitwear * Batons * Hawaiian Goods * Braids * Sequins * Cords * Rhinestones * Costume Wigs * Plumes * Theatrical Makeup * Novelties * Danskins * Musical Accessories.

***Featuring* SELVA TOE SHOES, TAPS *and* ACCESSORIES**

Al Margolin Larry Margolin
A and L THEATRICAL FABRIC & SHOE COMPANY
1823 Franklin St. TW. 3-5143
OAKLAND, CALIF.

Now Available — STEPPING TONE DANCE RECORDS

Charming Jackie De Carlo
Photograph by Romaine

MAIL ORDERS PROMPTLY FILLED

LARGEST AND MOST COMPLETE STORE IN THE WEST

dance footwear
Featuring
★ FREED'S
Famous Ballet Shoes
English make
original costume
FABRICS
TRIMS AND ACCESSORIES
Lew Serbin
DANCE ART CO.
171 O'Farrell St. San Francisco
Est. 1928 — Mail Orders Promptly Filled
WRITE FOR NEW CATALOG

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

BAD TECHNIQUE

Administrator of the International Ballet, Major E.G.Derrington, and husband of ballerina Mona Inglesby (see Dancing Star for June 1952) said that present British TV methods of presenting ballet only tend to annoy the ballet lover.

'The technique employed, with the camera focused one moment on the ballerina's feet and the next on the back of her head, only irritate people who love ballet on the stage,' he said. 'On TV, the dancers are being made to look like marionettes.

'TV technique with ballet on the Continent, using four cameras from the front and one from the wings is much more satisying,' he explained.

RED SHOES
DANCE ACADEMY

Directors

THOMAS SHEEHY
Dance Masters of America.
Chicago National Association.
Associated Dance Teachers of Southern California.

OLGA FRICKER
Cecchetti Council of America.
Dance Masters of America.
Imperial Society of Teachers of Dancing of London, England.

★ BALLET ★
Pre-Ballet — Beginners — Intermediate — Advanced

BALLROOM ★ TAP
Children • Teen-Agers • Adults

★

Cecchetti Graded Method of Ballet

Children's Classes In All Phases of the Dance

331 NORTH LA CIENEGA BOULEVARD LOS ANGELES 48, CALIFORNIA

BROADWAY DANCE BEAT (from page 13)

. . . **Zachary Solov,** choreographer at the Met, did the choreography and directing for the **Ford Omnibus' Christmas Pageant** on Dec. 20th . . . **Slavenska-Franklin** company on lay-off until after the holidays. A European tour is being considered for the spring of '54.

Alicia Markova returned to this country from Paris where it is reported she had Parisians turning cartwheels with her performance in **Giselle.** She will dance at the Metropolitan in Fledermaus on New Year's Eve and is subsequently to appear on the **Show of Shows** (TV) Jan. 2, and with the Winnepeg Ballet later that month . . . **Ana Ricarda's** ballets **La Tertulia** and **Del Amor y de la Muerte** still the most popular works in the De Cuevas repertoire, with the French public . . . Ballet Theatre's production of **Capital of the World** (Hemingway-Loring) for the Omnibus Workshop (TV) confirms the inadequacy of television, so far, as a medium for ballet.

The **Olga Tarasova Concert Ballet,** consisting of three dancers — **Audrey Keane** (formerly with Slavenska), **Gwenn Barker** and **Brandon Fitzgerald** — will take to the road on Jan. 11th for a three weeks tour of Mississippi, Arkansas and Texas.

Don't miss In the February DANCING STAR Magazine

METHODS AND PLANNING FOR GROUP INSTRUCTION IN SOCIAL DANCING.....

•

WANTED, MORE BOYS FOR BALLET

•

THE CASE OF THE FRIGHTENED DANCER

•

PLUS: NEWS & PHOTOS FROM THE WORLD OF DANCE

The repertoire of the new group will consist of works choreographed by Tarasova, in a classical and romantic vein. **Marie Hanley,** pianist, will accompany the trio.

Nora Kovacs and **Istvan Rabovsky,** Hungarian dancers now in this country, have known each other since they were nine and ten, respectively. They met while students at the Budapest Opera Ballet School. Now, husband and wife (she is 22, he 23), they are about the most attractive couple of foreign imports to appear here in a long time.

In an interview with the couple at the Waldorf's new Peacock Alley (we were guests of pianist **Alex Fogarty**), the wide-eyed Nora enquired if I lived there. When I replied that I didn't because I found it too roomy for comfort, she stared at me in disbelief.

The Rabovsky's have a passionate desire to dance at the Metropolitan, raise a large family and get to know Americans more intimately.

Patricia Wilde of the New York City Ballet and **George Brandyguine,** stage manager for that company, were married on Dec. 14th . . .

Michel Katcharoff, long-time dancer with the Ballet Russe de Monte Carlo, now regisseur of the Grand Ballet du Marquis de Cuevas . . .

Paul Draper got a rousing reception at the YMHA on Dec. 16th, where he made his first appearance in this country since a self-imposed three-year exile abroad. Draper was in excellent form and displayed a footwork comparable in brilliance to that of Spanish dancer, **Antonio.**

Balanchine's new Schonberg work for the N. Y. C. Ballet is called **Opus**

(page 22)

LONDON FOOTNOTES

by PETER CRAIG RAYMOND

AFRO-CUBANS ON STAGE

London had previously seen Claude Marchant's Afro-Cuban show, *Tropic Rhythms*, in cabaret; but during October the group went on stage at the Embassy Theatre.

Billed as Claude Marchant's American Negro Ballet, the group programmes some good Afro-Cuban rhythmic dancing, several widespanned mambos and a little gentle bop. One near-jazz item is also included.

Kathleen Stanford, an auburn-haired Negress with a very lovely body, leads the company and scored a personal success from the evening. Claude Marchant proved that old show business cliche 'the show must go on' by doing just that --going on, although suffering from a severe fall. Full of dope--in equal measures with determination--Marchant had a great ovation for his grit.

I personally liked the solo mambo, the Jazz item *Bond Street Blues* and a Kathleen Stanford solo best. But, with considerable driftwood-cutting and decor to match the excellent costuming, this show could be a very potent attraction....

BRAZILIANA

During the same week, another Negro show--*Braziliana*--opened at the huge, Stoll Theatre to surprising enthusiasm. The finale--a carnival in Rio--had the first night audience clapping in unison and dozens of them dancing in the circle and boxes to the cheers of the peasants in the gallery!

Again too much was loose here and decor was poor, but *Braziliana*--a native Rio de Janeiro company--had enough of the colour and limbful spriteness of the Negro to ingratiate itself with a London surfeited with dance attractions....

LOPEZ TRICORNE

Disappointing was my summing-up of the last week highlight of Pilar Lopez' season at the Stoll. A very good, often excellent, repertoire was not given added weight by Pilar's new Spanish version of Massine's *Three Cornered Hat*.

Spanish, indeed, and in its solos quite fine. But the comedy was less subtle than we are used to from Sadler's Wells. Decor, too, suffered obviously by comparison to the magnificently clean arch of Picasso's original setting....

FROM VIENNA

From the Viennese State Opera Ballet came a contingent of six young girls to the Princess Theatre who were booed the first night, panned by the morning papers and gazed mutely upon by the supposedly toughened critics.

It was too much like an end-of-term girls' school frolic for me. I left....

CINEMASCOPE ARRIVES

The fact that 20th Century-Fox's Cinema Scope has been presold to us as a new medium for dancing and dancers gives added interest to the opening of *The Robe*, first film in the new French lensing process.

Last night I sat--not with my 'brother critics'--but enveloped by national daily newspaper editors. If *The Robe* could stand or fall on the yawns, the bitten nails, the patting fingers, the impatiently crisscrossing knees of these worthies, it would be playing second fiddle to a B-film.

CinemaScope has an impressive, breathtaking gigantia screen with quite an overpowering spectacle effect. But every scene can't have ancient Rome and a thousand wispy-trousered slavegirls! The stereophonic sound butted in only occasionally and the 3D effect just wasn't.

The film itself is a conventional scrap book of all biblical epics which have gone before. Trite, insincere, gaudy and vulgar. The performance of Caesar was the worst screen portrayal of the year. Richard Burton was stolidly good, Jean Simmons-- lovelier than before--was excellent.

But *The Robe* was more like an overfull maternity gown that had forgotten the baby....

BRIEFLY

Eight Soviet dancers were scheduled to appear here during November....Donald O'Connor's *Walking My Baby Back Home* well received....A TV instruction programme--'*Ballet for Beginners*'--goes on stage next month as the London Arts Ballet....Prominent newspaper artist, Joss, has a daughter in ballet just passed her final exams--Barbara....I'm hearing a great deal about 'chamber' ballet in U.S.--these small groups sound a good idea for the smaller towns....

These drawings by Max Parker, renowned English artist, were sent to Dancing Star by James A. Rozanas, Acrobatic & Tumbling authority of Chicago, Illinois.

Nobody, but NOBODY, has LEOTARD prices like ART TEEN

INTRODUCING OUR NEWEST SHADE - *Aqua*

L-2

L-19

Now offer your students 9 lovely Art Teen leotard shades. In the finest ribbed knit DURENE they are: BLACK, SCARLET, COPEN, ROYAL, MAIZE, WHITE, FOREST GREEN, PINK and Art Teen's newest, AQUA. Every garment is form-fitting with all seams reinforced plus an important Art Teen EXCLUSIVE — the inside white sanitary crotch. AND when you buy from ART Teen, you purchase at FACTORY LOW WHOLESALE PRICES. (We sell schools, colleges and instructors only).

For your midterm classes, get a line on the latest leotard styles by writing for Art Teen's free style catalog.

Sizes: Girls 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14
Adults 10, 12, 14, 16 18

WE PAY POSTAGE when check or money order is sent with order. Delivery within 10 days.

Art Teen Sportswear Co.

Manufacturers of dancewear for the particular
226 So. 11th Street, Philadelphia 6, Pa.

Dance Lines

by Gordon Keith

NEW YEAR AHEAD

A brand new year lies before us. A new year in which to carry on where the old left off...a new year with new goals to reach. Whoever you are and wherever you may be, here's wishing you a most Prosperous and Happy New Year....

NEW BOOK

At press time, Peter Craig-Raymond's new book 'Roland Petit' arrived. This profusely illustrated book about Petit and his Ballets will be reviewed in the February Dancing Star.

Incidentally, Peter Craig-Raymond whose column 'London Footnotes' has appeared for the past year in this magazine, has recently been made London editor for the Dancing Star....

WELCOME BACK

Rod Quiros (Dance in Chicago) whose writings have been absent from these pages for several months will be back again in the February issue with a touching story about a young Chicago choreographer who in his ascendency as a ballet dancer was struck down by multiple sclerosis. Today, after eight years of grit, determination and ample ability, Charles Bockman is considered one of the windy city's most talented choreographers. We feel certain

(page 22)

Dance Teachers!

don't miss the

DANCE MASTERS OF CALIFORNIA

annual:

One-Day Convention

OUTSTANDING FACULTY....

TAP, BALLET, BALLROOM, SPANISH, ACROBATIC

★

9 A.M. SUNDAY, JANUARY 31st, 1954

BELLEVUE HOTEL, SAN FRANCISCO, CALIFORNIA

FOR FURTHER INFORMATION WRITE OR PHONE:

Gladys Blankenship, Sec-Treas.,
700 Arlington Ave., Berkeley 7, Calif.

News Briefs

• • Mrs. Murrell Collins, 52, of Denver, Colo., is suing a dance studio for $2,610. She charged, breach of contract, testifying that after 260 lessons an instructor had called her 'a silly old fool who would never learn to dance.'

• • Alicia Markova danced as guest performer, Jan. 12 thru 14, in Winnepeg, with the Royal Winnepeg Ballet.

• • Former dancer, Vera Zorina, in Minnesota for an appearance as orchestra narrator with the Minneapolis Symphony Orchestra, said during a newspaper interview that the belief that all ballerinas have thick muscular legs was not a fact. She blamed TV cameras for this theory.

'Any stage performer, especially

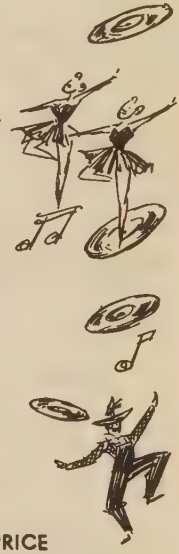
(page 29)

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST In MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send 6¢ Postage for Free Catalog of 200 DISTINCTIVE ROUTINES
Dept. DS, 333 N. Madison Ave. Hollywood 4, Calif.

Everyone's Talking About
THE MOST EXCITING NEW DANCE RECORDS ON THE MARKET
TAP • BALLET • ACROBATICS • PRODUCTIONS • RECITAL OPENERS

Teachers everywhere are raving about the following records —

★ 105 - "THE CONTINENTAL"
★ 114 - "DOIN THE NEW LOW DOWN"
★ 108 - "KORNY THE CLOWN"
★ 109 - "SOFTSHOE SONG"
★ 110 - "GET HAPPY"
★ 111 - "CRAZY RHYTHM"
★ DH - 118 "INDIAN BRAVE DANCE"
★ DH - 113 "IMPROVISATION"
and many many more.



Orchestra used on all records except ballet variations and tap technique. Tap routines by Danny Hoctor – Ballet by Muriel Stuart and Betty Byrd – Acrobatic by Bill Cassidy.

Routines available to each record?	YES
Original sheet music available?	YES
Records break resistant?	YES
Prompt delivery—records insured?	YES
FREE lyrics with original records?	YES

RECORD PRICE
1 to 5 ..... $1.60 each
6 to 23 ..... 1.30 each
24 or more ..... .98 each
Mailing charges: 25¢ first record, 5¢ each additional record. No charges to exceed $1.00. Send for Free Catalog

DANCE RECORDS, INC.
P. O. BOX 289, RADIO CITY STATION
NEW YORK CITY 19, NEW YORK

DANCE LINES (from page 20)

you'll get a 'lift' from 'The Bockman Story' appearing in next month's Dancing Star magazine.

HERE'S A TIP

Spotted strategically, we hope, throughout this issue are notices to the effect that the price of Dancing Star magazine will soon be increased. As the notices state, the publishers of Dancing Star have held the price of a single issue at 15 cents for over (3) years.

Obviously, such a figure falls far short of paying for the paper, much less the postage, printing, editorial matter, etc., that goes into each issue of the magazine.

Most publications serving a specialized field such as art, music, dance, etc., sell at 25 cents and up.

Although Dancing Star is not the thickest magazine in its field, it does contain ample material within its covers. In fact, we have been informed by those who specialize in magazine formats that Dancing Star is too crowded, that we don't leave enough white space around photos and the borders are too narrow, etc.

That the magazine would be artistically improved by the addition of more white space, we heartily agree. However, to do so would mean eliminating a goodly amount of editorial material from each issue. We have said before that, as the advertisers increase, so will the number of pages per issue. A glance at some of the earlier issues of Dancing Star will bear out this statement.

If the number of subscription renewals (many for two years) is any indication that Dancing Star's readers are in accord with the magazine's general makeup, to say nothing of its policies, and aims, then we can honestly say that we're at least on the right road....

For your advance information, beginning with the MARCH, 1954 issue single copies of Dancing Star magazine will be 25 cents. Beginning with the MAY, 1954 issue yearly subscriptions will be $2.50 (12 issues), two years, $4.00 (24 issues).

BROADWAY DANCE BEAT (from page 17)

34, an abstract work in two scenes. It will be premiered on Jan. 19th . . . **Karinska** has been awarded the costume assignment for the new full length Nutcracker (N. Y. C. Ballet), set for Feb. 2 premiere . . .

GALA ONE-DAY (Sunday) SESSION

For Teachers and Advanced Students

FEBRUARY 7th — 10:00 A.M. to 6:30 P.M.

8 HOURS TRAINING $13.50 ***(Luncheon Included)***
SINGLE CLASS ***(any subject)*** **$2.50**

SUBJECTS TAUGHT: Ballet — Adagio — Tap — Novelty — Eccentric Acrobatics — Modern — Ballroom

SPECIAL: Each Teacher Bringing 5 or More Students Will Receive Training Free of Charge.

For Brochure: Write

JACK STANLY'S SCHOOL OF THE DANCE
1658 Broadway at 51st St.
New York 19, New York
COlumbus 5-9223

Teachers' and Students'

section

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Diary of a Career Girl

Classified Advertising

Studio Events

NOVELTY SONGS
(Just Released)
"TELEVISION BLUES"
"BE A HOBOETTE"
"JUST WANT TO DANCE"
"I'M A LUCKY GIRL" (Little Tots)

$1.00 EACH plus 10c Postage
Send for List of Other Songs with Dances

ELSA GREENWOOD
90 CLINTON AVE. — NEWARK 5, N. J.

DANCE MASTERS OF CALIFORNIA

Affiliated with
DANCE MASTERS OF AMERICA

An Association of Dance Teachers "Qualified by Test"

For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

BALLET BOOK SHOP

BOOKS ON DANCE & Related Subjects

Catalog on Request
20 West Jackson Blvd. Chicago 4, Illinois

ORDER YOUR 1953 DANCING STAR INDEX NOW!!!

This handy INDEX makes your back issues a valuable reference source . . . A quick means of looking up any item, article or photo that has appeared in the DANCING STAR in the past year.

(Also available are Indexes for 1951 and 1952 at 15 cents each.)

SEND COIN OR STAMPS TO:
DANCING STAR
376 Almaden Ave., San Jose 10, Calif.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an out of town meeting at the Savery Hotel, Nov. 22nd, in Des Moines, Iowa. 110 enrolled for the day's work, which ran from 9 A.M. till 5 P.M. This was followed by a dinner party, after which, some 200 students of members and teachers took part in a gala floorshow. The following meetings are scheduled: Jan. 10th, Indianapolis, Ind. Dec. 29th in Nashville, Tenn. The regular Chicago meeting will be held Feb. 7th.

NATIONAL SMOOTH DANCERS, Inc.

SAN DIEGO CHAPTER held a Xmas Dinner Dance at the El Morrocco Club Dec. 26th.

SAN FRANCISCO CHAPTER held its annual Xmas party Dec. 20th at the 16-Mile House in Millbrae, California. Andy Anderson and Joe Nessi have completed plans for the Club's New Year's Eve. A big party to be held at Genova Hall.

SAN JOSE CHAPTER held a pre-Xmas dance at the Balconades Ballroom in San Jose, Nov. 13th. Each member and guest brought an exchange gift limited to one dollar.

DANCE MASTERS of AMERICA, Inc.

(Editor's note) In order to illiminate the duplication of news, all DMA affiliated club items will appear in the monthly DMA Bulletin which all members receive along with their Dancing Star magazine.

BYRNES & SWANSON
Dance Studios

EVERYTHING IN BALLROOM DANCING
Private or Class For
CHILDREN AND ADULTS
— TEACHERS' MATERIAL —

"Air-Conditioned Studio"
201 West 72nd St., New York City, N. Y.

Studio Events

Gertrude Edwards Jory, well known dance teacher and Examiner for the Cecchetti Council of America, is shown with a group of students she taught at the Arita Lee Dance Studio, Nov. 7th at Meadville, Pa. The event was in observance of the 25th anniversary of the death of Enrico Cecchetti.

-Graphic-Arts Photo-

The Fall issue of 'The Newsette', a newsy booklet put out by the Three Arts Studio in Portland, Maine, and edited by Sadie H. Nissen, contained the following item:

LOOK, MA, I'M A DANCING TEACHER!

Anybody can be a Dancing Teacher...why not? Just hang out a shingle DANCE STUDIO. Of course, a school teacher must have a teacher's certificate; the doctor must have a degree; the lawyer must pass his bar exams; the pharmacist must be certified; the clergyman must be ordained--even a hair-dresser must pass a state examination. But—anybody who can hop-shuffle-step and knows the five positions in ballet can say--'Look here--I'm a Dancing Teacher.'

Of course, new blood must begin somewhere, sometime--but the Dance School patron is dependent upon the personal integrity of the Studio Director as to whether she (or he) is a qualified, capable teacher. And--let us not confuse 'performer' with TEACHER. Some of the most spectacular performers are the poorest teachers.

These self-styled dance teachers (often charging as much as the educated, qualified, experienced instructors) haven't had a lesson since they left dancing school (...how many years ago?) never spend an hour or a penny on teacher training or material; never belong to a dance organization and couldn't pass the examination of a discriminating association if they tried. Such teachers actually say--'Come on, be my guinea pig. I've got ideas if nothing more. Let me try them out on you.' And these teachers will always be with us—for there will always be guileless, gullible guinea pigs!

STUDIO NOTES

Grace V. Hansen's newly organized Precision Dance Group of 15 couples already has three dance dates ahead in the Chicago area. Participants were selected from one of Miss Hansen's advanced Y.M.C.A. ballroom classes she conducts in the Irving Park area.

★

Students of the Baker Dance Studios recently appeared in five different Los Angeles County Fair Revues. Over 8,000 people witnessed these shows....

★

Jack Stanly and his entire faculty are having a gala One-Day Session in New York at the Stanly Studio. Following are the subjects to be covered: Jack Stanly, Tap; Jack Potteiger, Ballet; Johnny Plaza, Acrobatics; Harrison Muller, Tap & Eccentric; Maxine Hunt, Modern and Thomas Riley, Ballroom. The session is set for Sunday, February 7th.

Studio Events

Joy Davis and Russ Sage, two top-flight students of the Ziceva Ballet School in San Mateo, Calif., are shown in action during a performance at the DMA Tri Convention held this past summer in San Francisco. The number is from the 'Oriental pas de deux' in the ballet 'Wizard of Oz', adopted by Mme. Ziceva from the famous story by the same name, and presented as part of her annual concert. Both Joy and Russ are now dancing with the San Francisco Ballet Co.

-Bill Cogan-

NEW STUDIO OPENS

The new, RED SHOES DANCE ACADEMY opens its doors in West Hollywood, California this month. Its co-owners are Thomas Sheehy and Olga Fricker.

The male half of the partnership is well known in the dance world from coast to coast. In his varied career as a dance teacher, Mr. Sheehy has taught on some of the nation's finest Convention faculties. Former President of the Dance Masters of America, in which organization he now holds an honorary life membership, he has also held offices in the Chicago National Association of Dance Masters, Dance Masters of California and the Associated Dance Teachers of Southern California.

Mr. Sheehy's ballroom classes will begin with tiny tots of 5. There will be graded classes for all ages.

On the distaff side of the partnership is, Olga Fricker, for many years one of Detroit's outstanding ballet teachers. A charter member and senior examiner of the Cecchetti Council of America, Miss Fricker holds a Licentiate certificate in the Imperial Society of Teachers of Dancing of London, England.

'Light of the Land' which played to more than 50,000 persons and was chosen by the Ford Foundation to be filmed for presentation in principal eastern cities, was directed (the dances) by Miss Fricker.

Formal opening of RED SHOES DANCE ACADEMY which is located on La Cienega Blvd, West Hollywood, will be held Jan. 24th. Teachers and students are extended a cordial invitation to attend.

Three serious minded students of the Musical Arts Studio, Lima, Ohio, are: Left to right, Dianne Greisinger, Katy Boyle and Charity Fletcher. The girls are pupils of Mary Trovarelli.

Preparing for their TV show are two members of the younger set from the Eddy Smith Dance College in Minneapolis, Minn. With them is their instructor, Eddy Smith.

NEW FACULTY MEMBER

Mr. & Mrs. William R. Wolfe (Agnes Bulger Dance Studios) of East Liverpool, Ohio, have a new faculty member in the household, namely: Dennis James, born Oct. 23rd, 1953.

• **DANCE TEACHERS — *PLEASE NOTE*** •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

ORDER BY MAIL!

COSTUME FABRICS
. . . ACCESSORIES . . .
DANCE FOOTWEAR
Toe - Tap - Ballet
LEOTARDS
Write for free catalog, Dept. S
Loshin's 302 W. 5th St. Cincinnati 2, Ohio

YOUR NEXT RECITAL
is planned for you if you order this book . . .
"Hollywood Danstory"

WHICH INCLUDES:
Exciting Dance Routines in Story Form of Young Dancers in their Climb to Stardom.
★ *Numerous Modern Teaching Techniques*
★ *Personality Songs* from Farm to Broadway
★ *Over 100 Pages of Inspiring Dance Notes* just as presented at DANCERS INTERNATIONAL'S Holiday in Hollyood by 15 Faculty Members including such famous Dance Directors as WALTON BIGGERSTAFF (leading stage and floor show producer for 11 years), CHARLEY BAKER, (president of DANCERS INTERNATIONAL), and LOUIS DA PRON (Motion Picture and T.V. dance director of present Donald O'Connor Series) . . .

★ *HOLLYWOOD DANSTORY* contains a Wealth of Material for *all ages* in Tap . . . Acrobatics . . . Ballet . . . Character . . . Hawaiian . . . and Spanish Dances . . . These New Dances with simplified directions and story continuity will add *Prestige* to *Your Next Recital.*

Price $20.00. Send payment with order and save C.O.D. and postage charges.
Order your copy of HOLLYWOOD DANSTORY *today.*
WHILE THEY LAST! LIMITED SUPPLY!
DANCERS INTERNATIONAL *MARGARET DEE, Sec.*
1556 North La Brea, Hollywood, California

DIARY OF A CAREER GIRL

This is the 18th *installment of an actual day-by-day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1954 by DANSTAR PRESS)

Friday, February 15th

Dolores, Gloria and I couldn't go to see the other student projects this morning because we had only enough time left to finish our costumes. We worked all day, stopping just long enough to attend a rehearsal at 2:30. The tutus are very perky and the sequins sparkle like real raindrops.

Dress rehearsal was pretty good. We had two regular run throughs and one technical run to check lights, music and cues. It's now 3 A.M. and we have a performance at 9:30 so I'd better get some sleep.

Saturday, February 16th

The show went fine this A.M. The children were a very receptive audience. We got many compliments on the dance and a swell hand. Went home and slept for several hours this afternoon. Tom came over tonight and we went to a show...

Sunday, February 17th

Tom and I went to Mass, then had lunch together where we spent much time between bites discussing plays and actors and writers.

Sometimes I get so depressed when I think how far I have to go, and I wonder if I'll ever make the grade. If I didn't want to so badly, I might feel differently. I realize a person has to accept disappointments--and I've tried to prepare myself for them but if anything should happen and I should never reach my goal--I believe it would be the end of my life.

Monday, February 18th

Today we met with Mr. Phelps before starting class with our new director.

George wasn't too happy with our performance, perfectionist that he is, he disliked some of our characterizations, voices and stage movements. Some of us didn't mean anything we said on stage, he told us. I have learned a lot from George and I hope someday to be able to measure up to what he considers a good actress.

Jack Lynn is to be our new director. The show we're doing is 'The Merchant Gentleman' by Moliere. We read it today and the part I liked best was that of the maid, Nicole. It's a darling part. I'd give anything to have it. But then, there are dancers in this play and as much as I love dancing, I'm afraid I'll get a dance role and only a tiny speaking part. I'm going to say my prayers tonight for it. I went over the part several times just in case....

Tuesday, February 19th

A wonderful thing happened today! Yesterday Jack had us read the play and he pointed out people at random for the various parts. I read Lucille who is a rather wishy-washy character and doesn't do much acting. Ruthie Stevens read for Nicole, the role I like so much, and she read very well. And then, Jack asked Charles Leslie and me to do some of the choreography. So-- it looked pretty definite as to who was playing which characters.

Today, Ruthie didn't come to school, and when Jack asked if any one wanted to read for any special part, I raised my hand and asked to read for Nicole. Jack said, 'Well, I've really already cast that part in

NEWS BRIEFS (from page 21)

a dancer, should be watched from somewhere below stage level,' she told the St. Paul Pioneer Press reporter.' This gives the dancer an elongated, slim appearance. But a television camera shooting dead level or above the dancer would even make a telephone pole stout. Everything depends upon the angle. Television frequently puts feminine dancers in a bad physical light.'

♦ ♦ Tap dancer, Paul Draper, made his first appearance since 1949 on Dec. 16th at the YM&YWHA in New York City. Draper's former concert partner, harmonicist, Larry Adler also opened solo, at Town Hall.

♦ ♦ The 17 minute one-act ballet, 'Night Fright', which was choreographed by Paul Szilard had its world-premiere in Tokyo the latter part of Nov., with Nora Kaye and Szilard in the leads. It was a part of the Komaki Ballet Company's program.

♦ ♦ Actor, Robert Cummings has begun dance rehearsals for the numbers he is scheduled to dance with Doris Day in 'Lucky Me'.

Chicago National Association Of Dance Masters, C.N.A.D.M.

MONTHLY MEETINGS —
The First Sundays of November, February and April of Each Year.

★ Non-members are invited to meet with us ★
Announcement Sent On Request

DANCE MATERIAL
From Former Summer Sessions, Conventions and All-Day Meetings are available.
FOLDER SENT IF ASKED FOR.

EXECUTIVE OFFICE
32 West Randolph St., Chicago 1, Ill.
Edna Christensen, President — William J. Ashton, Secretary

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
988 Market St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada

my mind to Ruth Stevens. She read very well yesterday. But, go on, read it anyway. It will be good experience for you. That's what you'll have to do when you get out in the professional world.'

Then there was still a chance for me...Jack let everyone read ahead of me. I thought at the time he was doing what he considered more important first...and would spare me a few moments just before class was over...just to humor me.

So I waited impatiently, and finally he said: 'Well, do you feel in a laughing mood?' Nicole has to laugh very hard and long and it has to be genuine laughter. I breathed a little prayer and said, 'Yes.' Bill Linten read opposite me and he was wonderful support. I laughed so hard I couldn't stop, even when the scene was over, and when I looked around everyone else was laughing too. Jack said: 'Well, it looks like you have the part. Ruth will be sorry she didn't come to school today. It just goes to prove that 'absence doesn't pay'.'

I could hardly believe my ears. I'm so thrilled about it. Charles is to play Covielle, Nicole's sweetheart, and since there is a lot of dancing in the show, he and I will get to dance together.

Everyone in the cast is very enthusiastic about the play, and that usually means a good production.

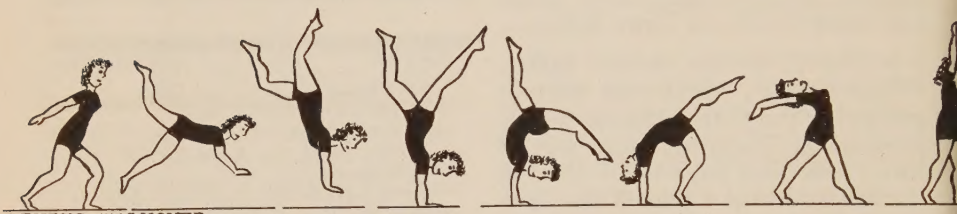
Found out today that the Magic Pond is to be made 25 minutes longger. We start more 11 o'clock rehearsals Thursday night.

(To be continued next month)

ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 9th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.



DIVING WALKOVER

From a running start, (1) hop forward and upward from one leg, at same time bending the knee of the opposite leg and raising it up slightl to the body and swing both arms backward. (2) Bend the body forward thr ing the weight on the forward foot at the same time swinging the arms f ward and reaching out as far as possible, kicking the rear leg backward upward, landing in a momentary handstand about two feet in front of the ward foot, with the legs in a split position. (3) Continue on over and ish in a regular forward walkover.

KANGAROO WALKOVER

From a running start,(1) hop forward and upward from one leg and b the knee of the opposite leg up to the body, hands upward overhead. (2) Bend the body forward, bringing the forward leg down to the floor, abou eighteen inches in front of the rear leg and slap the floor with both hands. (3) Immediately push from the forward foot, kicking the back leg and over at the same time swing both arms forward, so that the body div forward about two feet and lands in a momentary handstand with the legs a split position. (4) Continue on over and finish in a regular walkover.

Drawings and Text, Copyright 1947, by James A. Rozanas, 720 E. 92nd. St., Chicago 19, Illinoi

INDEX OF DANCE SCHOOLS

CALIFORNIA—HOLLYWOOD

DANCERS INTERNATIONAL
Charley Baker, Founder
Phone ANgelus 92-111

CALIFORNIA—SAN FRANCISCO

MASON-KAHN DANCE STUDIO
All types of Dance Training
1125 Market St. UN 1-1210

CALIFORNIA—SAN FRANCISCO

SHIPLEY and MAPLE SCHOOL of the DANSE
All types of dancing for all ages
'West Coast's Foremost Dance Instruction'
450 Geary Street GR 4-2338

CALIFORNIA-SAN MATEO

ZICEVA BALLET SCHOOL
Children, Adults and Teachers
631 'B' Street
Diamond 3-8485

HAWAII—HONOLULU

MAY & ROGERS DANCE STUDIO
Ballroom Instruction and Exhibition
138 S. Beretania at Bishop
Phone 501125

NEW YORK—NEW YORK

BYRNES & SWANSON
All types of Ballroom Dancing taught. Beginners & Professionals
201 West 72nd Street TR3-0852

FOR SALE

MASTER ADDRESSER, Model 40, excellent condition. Fine for getting out studio mailing lists, announcements, etc. Cost $55. new. Will sell for $40. Send Check or Money Order to Ray Moran, Box 99, Danstar Press, 376 Almaden Ave., San Jose, California.

VARI-TYPER, Model A-20, good as new. Cost $1000. new. Will sell for $575. with 55 fonts of type. Ray Moran, Box 99, Danstar Press, 376 Almaden Ave., San Jose, Calif.

Peter Craig Raymond

IN

BALLET TODAY

The *FINEST* BALLET Magazine
• SUBSCRIPTION — 2 DOLLARS

BALLET TODAY, 15
Penrhyn Road, *Kingston*
SURREY, ENGLAND

SORRY — but the publishers find it necessary to increase the price of DANCING STAR Magazine.
Why not SUBSCRIBE or RENEW your subscription NOW! — before the rate goes up?

Attention

DANCE TEACHERS!

The enlightening article: "YOU OWE IT TO YOUR CHILD!" should be read by the parents of every student in YOUR school . . . SAVES YOUR TIME (by answering numerous questions) HOLDS YOUR STUDENTS (by better understanding) MAKES YOU MONEY (by helping to hold your students longer)
In short: Here is a simplified means of orienting students and parents . . .
Single Copies, 15c — 50, $2.50
100, $4 — 300, $12 — 500, $20

★

A SUBSCRIPTION TO
DANCING STAR *Magazine*
(A National Publication)
Is only $1.50 per year — $2.50 for 2 years

DANCING STAR
376 ALMADEN AVE.
SAN JOSE 10, CALIF.

I enclose $.....
☐ Article
☐ Subscription

NAME .....
ADDRESS .....
CITY ..... STATE .....
☐ Teacher ☐ Student ☐ Dance Enthusiast

Available Now!

BINDERS

for

DANCING STAR MAGAZINES

$3 each prepaid

Keep a permanent file of your DANCING STAR Magazines

- ★ Made especially for DANCING STAR.
- ★ Beautiful simulated yellow leather with DANCING STAR imprinted in black.
- ★ Opens flat as a book.
- ★ You insert each new magazine as you receive it.
- ★ Holds 12 DANCING STAR Magazines
- ★ Makes an ideal gift — or student prize.

PLACE YOUR ORDER NOW!

DANCING STAR
376 Almaden Ave.
San Jose 10, Calif.

☐ BINDERS, $3.00 each
☐ 2 or more $2.75 each

☐ BINDER with complete set of DANCING STAR Magazines for the year 1952, $4.25

NAME..... ADDRESS.....

CITY..... ZONE..... STATE.....

☐ Teacher ☐ Student ☐ Professional ☐ Dance Enthusiast

(With each order for Binder and Back Issues at $4.25 per set we will include a handy DANCING STAR ANNUAL INDEX for the year 1952, FREE)

Return Address:

Dancing Star
376 ALMADEN AVENUE SAN JOSE 10, CALIF.

Sec. 34.66, P. L. & R.
U. S. POSTAGE
PAID
Permit No. 543
SAN JOSE, CALIF.

POSTMASTER: Forwarding and Return Postage Guaranteed. If Addressee has moved please forward matter and notify us on Form No. 3547